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Corrigenda and Explanations of the Text
of Shakspeare

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CORRIGENDA AND EXPLANATIONS

OF THE

TEXT OF SHAKSPERE.

BY

GEORGE GOULD.

Si quid novisti rectius istis,
Candidus imperti si non, his utere mecum.
HOR. *Epist.*, lib. i, 6.

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CORRIGENDA AND EXPLANATIONS.

NOT having read the works of Shakspeare for more than the third of a century, it has happened to me within the last few years to meet with passages, as quotations, etc., which appeared evidently to contain errors; but on referring to the Works themselves I was surprised to find the extracts correctly made.

Being in possession of leisure, I thought that I might usefully employ some of it in giving a careful reading to these Plays, with the object of detecting errors and seeing how they might be amended, and the result is what I now lay before the reader.

It is clear that many of these mistakes have arisen from the type being set up from undecypherable manuscript, and that there has been, in places, much guess-work in making out the copy. This is especially evident in such plays as *Cymbeline* and *Measure for Measure*. Very many wrong words arising from these causes have been corrected by the various editors; that many have not been noticed will appear from a perusal of the following pages; and that some are still left I can vouch, as I have tried at various undoubted faulty passages, but have been unable to suggest satisfactory corrections, and these I must leave to those better acquainted with Elizabethan literature than I am.

That these mistakes should have occurred was in the nature of things. Considering the extreme juvenescence of the art of printing, when probably reader, compositor, and pressman were all one person, the probable inexperience of the editors, the absence of supervision of the author, it would have been surprising if there had not been a very large number of oversights; for even now, after all the improvements in the art of printing, in works having the great advantage of the supervision of their authors, very vexatious mistakes are not of uncommon occurrence. Without going back to the misprint where Queen Mab is made to be "drawn by a team of little attornies", in the reprint of Shakspeare's works on which I

chiefly rely, and which was printed at one of the largest printing-offices in London, Knight's *Pictorial Shakspeare*, I have met with very many misprints and occasionally serious ones; for instance, "sliver" turned into "silver"; "wise" into "wife"; "bands" into "hands", etc.; and yet these mistakes happened in a work that was probably set up from print, and was revised by an editor of great experience. So we are bound in reason to make due allowance for the shortcomings of the early editors and printers, and may be thankful they were not worse. So much for the misprints.

I have not given the passages in full, as every one to whom this can be of use will have a copy of Shakspeare's Works by him to refer to.

In perusing these Works, I have been staggered at the outrageous manner in which they are pointed. There is no abomination that could be perpetrated in this way that cannot be found here in abundance. To specify some of these. A comma is constantly placed between the noun and the action of the verb; between comparisons; before the relative when part of a continuous proposition; and with all conjunctions without rhyme or reason. Shakspeare mostly uses the word "indeed" as meaning "in verity" or as a kind of supersuperlative, and hardly ever as a mere expletive for carrying on an argument, yet it is becommaded all the same. Then the intensives are not properly attended to, and notes of interrogation are occasionally placed where there is no question. We have also the words "could'st", "may'st", "can'st", etc., in abundance; perhaps the apostrophes are considered ornamental. Then some of the pointing is such as to give a sense contrary to what the author evidently intended; in others it leads to nonsense. It would take too much space to give examples of these things. However, here is an instance. In *Timon of Athens*, we have "crimes, like lands, are not inherited". Here Shakspeare is made to say that neither crimes nor lands are inherited, which is false. Prosaically it is, "crimes are not inherited like lands"; the sense is murdered by the points. Again, we have the idiom with the double pronoun, such as "I am a soldier, I"; "I told you, I"; "Thou drunkard, thou"; "You ladies, you"; "Thou knave thou." This last is the only proper way. The idiom in the second person is quite current nowadays. If the verses of Shakspeare were read according to the ordinary punctuation, they would sound like the croaking of frogs in a marsh, instead of divine poesy, and Sheridan's joke on John Kemble, to play a bar of music between each of his

words, would be hardly appreciable. Let us, then, have Shakspeare's poetry in its own glorious proportions, free and flowing, and not in the miserable little bits in which it has hitherto been served out to us.

What I contend for is that the Works of Shakspeare should be pointed on the same principles and edited with the same conscientious care as, say, the Oxford and Cambridge editions of the Greek dramatists, and that only grammatical points and such as are ancillary to the sense should be used.

GEORGE GOULD.

25, Marine Street, Bermondsey.
April 18th, 1881.

ROMEO AND JULIET.

Act 1, sc. 2. "Earth-treading stars that make dark heaven light."—The conceit of this is that the women at the festival are such stars that they illumine the dark heaven in the same way as the stars in heaven illumine the dark earth. No alteration is needed.

Act 1, sc. 3. "See how one another lends *content*."—I think "*content*" should be "*concent*", agreement, harmony. "One another" is not to be read in the usual way as *vicissim*, but as it were "*one to another*".

Act 2, sc. 2. "*And*, but thou love me."—Read "*An but*", *i.e.*, if but.

Act 3, sc. 2. "Spread thy close curtain, love-performing night! That *runawayes'* eyes may *weep*," etc.—This may safely be altered to "That in no ways eyes may peep". It is in effect the same thought as in *Macbeth*, "Nor heaven peep through the blanket of the dark", and both passages may be explained by the definition of "looking through the deep-veiled tegument of tenebrosity". This gets rid of many outrageous alterations. It may be considered that the three words were written as one, as was not unusual with old writers.—Further on, "*Beautiful* tyrant."—These words are not contrarious as they ought to be. Possibly "*beautiful*" should be "*bountiful*", or, better, "*merciful*".

Act 3, sc. 3. "Hath *rush'd* aside the law."—"Rush'd" should probably be "*pushed*".—Further on, "which thou at once would *lose*".—I think "*lose*" should be "*loose*", the opposite of meet, *i.e.*, conjoin.

HAMLET.

Act 1, sc. 1. "*As* stars with trains of fire *and* dews of blood, Disasters in the sun," etc.—There is a similar but more extended passage in *Julius Caesar*, Act 2, sc. 2 (which see). The whole of these portents are to be found in Ovid's *Metamorphoses*, book 15, lines 783—798, and, as they seem to have been most strangely overlooked, they are here printed at length.

Arma ferunt nigras inter crepitantia nubes,
 Terribilesque tubas, auditaque cornua cœlo
 Præmonuisse nefas. Phœbi quoque tristis imago
 Lurida sollicitis præbebat lumina teris.
 Sæpe faces visæ mediis ardere sub astris ;
 Sæpe inter nimbos guttæ cecidere cruentæ.
 Cœruleus et vultum ferrugine Lucifer atra
 Sparsus erat, sparsi lunares sanguine currus.
 Tristia mille locis Stygius dedit omina bubo :
 Mille locis lacrimavit ebur, cantusque feruntur
 Auditi, sanctis et verba minacia lucis.
 Victima nulla litat, magnosque instare tumultus
 Fibra monet, cæsumque caput reperitur in extis.
 Inque foro, circumque domos, et templa deorum
 Nocturnos ululasse canes, umbrasque silentum
 Erravisse ferunt, motamque tremoribus urbem.

I think we may get a reasonably good reading of the above passage, about which there has been so much controversy, thus: "And stars with trains of fire : fell dews of blood": *i.e.*, dews of blood fell. This would represent

Sæpe faces visæ mediis ardere sub astris :
 Sæpe inter nimbos guttæ cecidere cruentæ.

The last clause is represented by "drizzled blood" in *Julius Caesar*.

Act 1, sc. 2. "I am too much i' th' sun."—This is supposed to refer to the proverb of going from God's blessing to a warm sun, which may be further explained by a passage in the *Merchant of Venice*: "You have the grace of God, sir, and he hath enough", which seems to show that the "warm sun" meant worldly prosperity.

Act 2, sc. 2. "A good kissing carrion" means a good carrion for kissing and needs no alteration.—Further on, "too dear, a halfpenny".—There should be no comma. It destroys the sense. It is not that a halfpenny too much is paid, but too much is paid for a halfpenny.

Act 3, sc. 1. "You should not have believed me: for virtue cannot so inoculate our old stock [, *but*] we shall relish

of it [virtue]: I lov'd you not."—The comma should be taken out where the first bracket is and "but" changed to "that". It is a figure taken from grafting. In *Winter's Tale*, Act 4, sc. 3, we have:

"We marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race."

The point is that Hamlet, the old stock, cannot be made to partake of the flavour of the bud of nobler race, virtue.

Act 3, sc. 2. "To hold as 'twere the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and *pressure*."—I can see no meaning for the word "pressure" in this place and think it should be "presence", port, air, mien. At all events, I should like to submit this view to consideration, and let everyone who thinks about it look in his glass and ask himself what "pressure" can have to do in the matter.

Act 3, sc. 4. "You are the queen, your husband's brother's wife; But would you were not so! You are my mother."—The last clause should read "But (would you were not so) you are my mother".—Further on, "O, such a deed As from the body of *contraction* plucks The very soul and sweet religion makes A rhapsody of words."—"Contraction" should be "contrition", then the two clauses are in harmony with each other and mutually explanatory.

Act 4, sc. 5. "Do you see this, O God."—This way of pointing these words makes Laertes address himself to God instead of the King. It should read: "Do you see this?—O God!" After he has called the King's attention to Ophelia, he gives way to his anguish in an exclamation.

Act 5, sc. 1. "He hath borne me on his back a thousand times; and now how abhorred my imagination is! my gorge rises at it. Here hung those lips that I have kissed I know not how oft."—According to this way of pointing the passage, Hamlet's gorge rises at the thought of having while a boy been carried pickaback by the defunct. This is absurd. It should be at the stinking skull, which he may be considered as bringing closer to him and whose parts he remembers to have kissed. "Here hung those lips that I have kissed I know not how oft." I suggest that the passage should read: "He hath borne me on his back a thousand times. And now, how abhorred my imagination is—my gorge rises at it—here hung those lips," etc., so as to make Hamlet's gorge rise at the remembrance of the part he has acted with the

stinking skull which he holds at present in his hand, instead of the pickaback of a man who has been dead "three-and-twenty years".

Act 5, sc. 2. "Rashly," etc., down to "Up from my cabin".—It seems to me that from "Let us know" down to Horatio's speech, "That is most certain" has been interposed at some time, and that "Up from my cabin" read on after "rashness for it". "Let us" I think should be "Yet we". The passage might be printed:

"Rashly
And praise be rashness for it.—[*Yet we know*
Our indiscretion sometimes serves us well
When our dear plots do pall; and THAT should teach us
There 's a divinity that shapes our ends
Rough-hew them how we will.

Hor.

That is most certain.]

Ham.—Up from my cabin," etc.

Read in this way, and putting a slight stress on "THAT", the sense is perfect and needs no fighting over. There is a passage in *King Lear*, Act 4, sc. 1, which should be read in connection with the above, as serving to explain one another. "Full oft 'tis seen Our means secure us; and our mere defects Prove our commodities."—Further on, "*Stick* fiery off indeed."—"Stick" is probably a misprint for "show".—Further on, "Which have *solicited*".—"Solicited" is clearly wrong. Might it be "ensued" or "resulted"? "Eventuated" would make a twelve-syllable line, which would be allowable. In the line above, "the" should be contracted.

CYMBELINE.

Act 3, sc. 4. "Some jay of Italy, Whose *mother* was her *painting*."—Nothing can be made of this. To add one more to the many conjectures, may not the last words be "Whose *honour* was her *plaything*", in reference to the double meaning of the jay?

OTHELLO.

Act 1, sc. 2. "That weaken *motion*."—"Motion" should be "reason".

Act 3, sc. 3. "Jealousy; It is the green-ey'd monster which doth *mock* The meat it feeds on."—Hammer, followed by Malone, reads "make" instead of "mock", and this is without doubt the true reading; but they failed to explain the meaning of the passage, and the wild conjectures that have been offered are enough to take one's breath away. The passage simply means that "jealousy is a green-eyed monster

that lives on food of his own engendering". In the *Merchant of Venice*, Act 3, sc. 2, we have "green-eyed jealousy". This shows that Shakspeare himself means jealousy itself for the green-eyed monster, and that a chimæra is not meant, or anything of the kind. In the next scene of this act, Emilia says: "It [jealousy] is a monster Begot on itself, born on itself." Further, in many cursive handwritings the original word "mocke" would be undistinguishable from "make" except by the sense.

Act 4, sc. 2. "The fixed figure *for* the time *of* scorn To point his slow and moving finger at."—Yards of controversy might have been spared by observing that the two words "for" and "of" are transposed: probab y done by the printer in correcting.—Further on, "dafts" should be "daftst".

TIMON OF ATHENS.

Act 1, sc. 1. "Leaving no *tract* behind."—"Tract" should be "track", vestigium.

Act 1, sc. 2. "Much good *dich* thy good heart, Apemantus!"—Here the name of the speaker is omitted, perhaps dropped or drawn out, and "dich" is a misprint for "diet". The passage should read: "ALCIB. Much good diet thy good heart, Apemantus!"

Act. 2, sc. 2. "*Ingeniously* I speak."—Read "ingenuously".

KING LEAR.

Act 3, sc. 1. "This night, wherein the cub-drawn bear would *couch*, The lion and the belly-pinched wolf Keep their fur dry."—I think that "couch" is most probably a misprint for "vouch", in the sense of to obtend. The object of the passage is to show that the savagest creatures in their most ferocious condition, under the circumstances, would be kindly to one another. The comma should come out after "vouch". It may not be unnecessary to say that "cub-drawn" means to be in a condition of suckling offspring.

MACBETH.

Act 1, sc. 3. "Rumpfed ronyon."—I am inclined to think, although I cannot prove it, that these words were intended to mean "wrinkled mangy" [woman understood]. We have the English word "rumped", and in German there is the word "rümpfen", which means "to wrinkle". I should like to submit this view to the consideration of the learned. There is no difficulty about "ronyon".

Act 2, sc. 2. "The multitudinous seas incarnadine, Making the green one red."—The passage is pointed as it ought to be. It is surprising how any editor could have been troubled about such very common English. There can be no question about the "seas" being "multitudinous" and that they are "green". Then "incarnadine" is a verb, to make red. Thus the second line is merely a repetition and enforcement of the first. Byron uses this idiom in the *Childe Harold*: "Making it [the ground] all one emerald."

Act 3, sc. 4.—The speech of Lady Macbeth has not been reduced to sense. This can be done by altering the punctuation and changing the word "'tis" to "'less", and perhaps "sold" should be "cold". I propose to read it thus:

"My royal lord,
You do not give the cheer; the feast is sold
That is not often vouch'd while 'tis a-making;
'Less given with welcome, to feed were best at home;
From thence the sauce to meat is ceremony:
Meeting were bare without it."

Act 4, sc. 1, we have:

"Though you untie the winds and let them fight
Against our churches: though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodg'd," etc.

If this last line refers to the ordinary summer accident of corn being blown down, there is a manifest descent in the verse. Some utterly destructive agency is required to put it in harmony with the rest of the sentence. At one time, I thought it might refer to the condition which sometimes happens when the corn is ripe and is blown out by the winds; but it has been pointed out that the corn is only "bladed" and has not come to the "ear". Schiller translates the passage:

"Müsste finst'rer Hagelregen
Die Ernte niederschlagen."

If this interpretation can be accepted, it somewhat gets over the difficulty; but can it? There are two other passages in Shakspeare referring to lodged corn: in *Henry the Sixth*, Part 2, Act 3, sc. 2, "Like to the summer's corn by tempest lodg'd"; and in *Richard the Second*, Act 3, sc. 3, "We'll make foul weather with despised tears; Our sighs and they shall lodge the summer corn And make a dearth," etc. In this last passage there are two factors, and a dearth is to result from the "lodging".

TROILUS AND CRESSIDA.

Act 3, sc. 3. "Things to *love*."—I think "love" should be "come"; that is, he leaves Troy because he has a foreknowledge that it will be destroyed.

Act 3, sc. 3. "*And*. Cassandra, call *my* father to persuade."—Here "my" should be "thy". Andromache elsewhere calls King Priam "my father", but there she is addressing the King himself, and not sending a message by his own daughter.

CORIOLANUS.

Act 1, sc. 5. "See here these *movers*."—"Movers" should be "soldiers".

Act 4, sc. 1. "Being gentle *wounded*"—Should be "gentle-minded", etc. The meaning of the passage is, that in fair weather the largest ship and smallest cock-boat may alike float in safety; but when the storm comes, "when fortune's blows are most struck home", it requires "a noble cunning" to navigate the frail vessel and the gentle mind in safety.

JULIUS CÆSAR.

Act 2, sc. 1. "If thou *path*."—"Path" should be "put", which is consonant with the argument.

ANTONY AND CLEOPATRA.

Act 1, sc. 4. "Like to a vagabond flag upon the stream, Goes to and back, *lacking* the varying tide, To rot itself with motion."—This is as the passage stands in the original. "Lacking" should be "tacking". The flag is the weed, which is carried hither and thither by the varying tide. Theobald altered the word to "lackeying", and this has been the accepted reading since; but it is difficult to see how a rotting weed can "lackey" anything.

Act 2, sc. 1. "My powers *are* crescent and my auguring hope Says *it* will come to the full."—Theobald changed this, as I think injudiciously, to "My power's a crescent", thereby altering the idea of the author. I think either that the first line should be let alone, and "it" altered to "they", or, if the alteration is made in the first line, "My power is crescent" will preserve the integrity of the idea. Then the power will be crescent in the same manner as the moon. But there are a great many false concords in Shakspeare besides this.

Act 3, sc. 11. "The *mered* question."—"Mered" should be "vexed."—Further on, "*drop* our clear judgments," read "dull".

TWO GENTLEMEN OF VERONA.

Act 1, sc. 1. "To Milan let me hear from thee by letters", etc.—This has been a stumbling-block to some commentators. Expressed in prose, it is: "Let me hear from thee by letters to Milan," etc. It is strange that educated Englishmen should require an *ordo verborum* for Shakspeare.—Further on, "laced mutton."—Johnson gives the meaning of these words as "a whore", and is supported by the commentators. I can see no such meaning in the passage. On the contrary, Speed is trying it on for a gratuity, and is hardly likely to use insulting expressions of Proteus's lady. In Bailey's *Dictionary of Slang*, the meaning is given as "a woman", and I think it correct.

Act 2, sc. 1. "To fast like one that *takes* diet."—"Takes" should be "hates".—Further on, "These follies are within you, and shine through you like the water in an urinal; that not an eye that sees you but is a physician to comment on your malady."—To make any sense of this, it would require the urinal to be of transparent glass, which glass was not in Shakspeare's time, and besides was too expensive to be used for any such purpose. But the passage is misconceived. It should read: "These follies are within you and shine through you; like the water in an urinal, that", etc. What Speed says is that he can see the signs of Valentine being in love in the same way as a physician can diagnose a patient's disease by looking at the water in an urinal.

LOVE'S LABOUR'S LOST.

Act 4, sc. 3. "With men like men."—The difficulty here would be got rid of by putting a comma after the first "men", and reading with a slight stress on "like".—Further on, "The suspicious *head* of theft."—"Head" should be "tread".

MERRY WIVES OF WINDSOR.

Act 2, sc. 1. "Like sir Actæon *he*."—For "he" read "be".

Act 5, sc. 5. "Ignorance itself is a plummet o'er me."—This may be taken to mean that Falstaff is borne down by the leaden weight of ignorance, which is much better than any of the proposed alterations.

COMEDY OF ERRORS.

Act 1, sc. 1. "To seek thy *help* by beneficial help."—"Fine", instead of the first "help", would pass muster.

The word is used in the sense of penalty in the *Merchant of Venice*.

Act 2, sc. 1. "Would that alone *alone* he would detain."—Sense would be made by reading the second "alone" as "from me".

MIDSUMMER NIGHT'S DREAM.

Act 1, sc. 1. "Like to a stepdame or a dowager, Long *withering* out a young man's revenue."—I think "withering" should be read "widowing"; *i.e.*, having the rights of widowhood or dower. In *Measure for Measure*, Act 5, the Duke "widows" Mariana with Angelo's property.

Act 3, sc. 1. "I shall desire *you of* more acquaintance."—This should read "of you"—an obvious printer's blunder.

Act 3, sc. 2. "Latch'd" does not mean "licked over", but "closed".—Further on, "flower of purple die", read "dye".

Act 5, sc. 1. "Ay, that left pap, Where heart doth *hop*."—For "hop" read "rap" for rhyme.—Further on, "These lily lips, *This* cherry *nose*", should be "*With* cherry *tips*"—thus making both rhyme and reason.

MERCHANT OF VENICE.

Act 3, sc. 4. "Tranect."—This is a mongrel word from the Italian "tra", between, and the Latin "necto", to join, and is applicable to any kind of conveyance between two points.

Act 4, sc. 1. "I pray you, think you question with the Jew."—This line seems not to have been understood by the commentators. "Think" means consider or remember; "question" means to argue or talk over, and is used in this sense three lines lower. The meaning of the line then is: "You know what kind of man the Jew is, and you only waste time in reasoning with him."

ALL'S WELL THAT ENDS WELL.

Act 1, sc. 3. "You are my mother," etc. (see Play).—This apparently hopeless passage may be made sense of, I think, in this way.

"You are my mother, madam! Would that you were,
So that my lord your son were not my brother,
Indeed my mother!—Or were you both our mothers,
I care no more for than I do *fear* heaven,
So that I were not his sister. Can it be other
But I your daughter, he must be my brother?"

The meaning I attach to the line where the alteration is

made is, that Helena only cares for the matter so far as she fears God. It seems to me that she is struggling against being brought into what is known as spiritual affinity with the Countess. For instance, in Shakspeare's time, if the Countess had been Helena's godmother, she would have been Bertram's sister, and the marriage would have been incestuous unless a dispensation had been obtained. This may account for the word "mothers".

TWELFTH NIGHT.

Act 1, sc. 5. "Comptible".—The meaning given for this is "accountable, ready to hand"; but the sense seems more to require "domptable"; *i.e.*, "overcome", though I do not like to suggest an alteration.

Act 3, sc. 4. "*Unhatch'd rapier*."—For "unhatch'd" read "unhack'd". The allusion is to the making a knight on the field of battle as contradistinguished from "carpet consideration" by a spick-span new sword.

MEASURE FOR MEASURE.

Act 1, sc. 3. "Propagation of a dower."—"Propagation" is quite correct and means continuation.

Act 2, sc. 1. "*Straight* in virtue"—read "strait".—Further on, "Some run from *brakes* of *ice*, and answer none; And some condemned for a fault alone."—What is wanted to be said here is that one man escapes after the commission of many offences, and is never brought to the question, while another suffers for his first offence. This sense may be brought out by changing "brakes" to "banks", in the sense of heaps, and making "ice" "vice".—These are mistakes that might easily be made in printing. The passage would then read: "Some run from banks of vice and answer none," etc. It will be remembered that in Old Mother Hubbard "none" rhymes with "bone".

Act 2, sc. 3. "Falling in the flaws of her own youth, Hath blistered her report."—There is not the slightest reason for altering the word "flaws" to "flames", nor is there any confusion of metaphor. The flaw is a gap or break and the blister is caused by falling. There is a similar idea in *Twelfth Night*: "That thine own trip shall be thine overthrow."

Act 3, sc. 1. "*Delighted* spirit."—There can be no doubt that "delighted" is a misprint and all the attempted explanations wild. What is wanted is a word that will represent the condition of the soul out of the body. How would

“delivered” do? The passage itself seems a reminiscence of Dante’s *Inferno*.

Act 4, sc. 2. “Meal’d.”—This word is amusingly explained to come from the French word “mesler” and to mean “compounded”.—It simply means “dieted” and is antithetical to the “holy abstinence” of two lines above.

KING JOHN.

Act 2, sc. 2. “First *assured*.”—“Assured” is an undoubted misprint for “affied”, *i.e.*, betrothed. The kiss was the proper ceremony on betrothal. See Shakspeare elsewhere.

KING RICHARD THE SECOND.

Act 2, sc. 1. “Against *infection* and the hand of war.”—A number of hard words have been proposed in place of “infection”. It is simply a misprint for “invasion”.

Act 3, sc. 2. “As a long parted mother,” etc.—This beautiful passage is muddled as at present printed. I propose to read :

“As a long-parted mother with her child
Plays fondly with her tears and smiles in meeting,
So weeping-smiling greet I thee, my earth,” etc.

The smiles and tears are the mother’s and Richard’s.—Further on, “Model”—should be “module”, the equivalent of the Latin “modulus”, a small portion.

Act 5, sc. 1. “Inn . . . alehouse.”—Richard is the “inn” “where hard-favoured grief lodges”, and Bolingbroke the “alehouse” where “triumph is a guest”.—This is merely a comparison between greatness fallen into adversity and mediocrity that has risen to high power by means of two places of public entertainment.

Act 5, sc. 3. “Heinous *ere* it be”—Read “e’er.”

HENRY THE FOURTH, PART I.

Act 1, sc. 1. “No more the thirsty *entrance* of this soil Shall daub her lips with her own children’s blood.”—I am disposed to think that the word “entrance” should be “outrance”, in the sense of being in a state of excessive contention. Shakspeare uses it in *Macbeth* and *Cymbeline* as “utterance”. “Her” relates to the soil, which in poetry has organs the same as men. Chaucer says, “That feld hath eyen, and the woode hath eeres”, which is supposed to come from “Campus habet lumen, et habet nemus auris acumen”. If this view shall find favour, it will enable us to get rid of

the horrible word "Erinnys", which, besides its other objections, is not even of right quality for the verse.

Act 2, sc. 1. "Great oneyers."—There can be no reasonable doubt that Johnson's explanation is correct, and that these words are merely slang for "great ones". This would be more evident by putting a hyphen, "great-oneyers".

HENRY THE FOURTH, PART II.

Act 2, sc. 2. "I will imitate the honourable *Romans* in brevity."—"Romans" should be "Roman". The commentators seem to have missed the point of this altogether. It is Cæsar's "*Veni, vidi, vici*" that is imitated by "I commend me to thee, I commend thee, and I leave thee".

Act 3, sc. 1. "And leav'st the kingly couch A watch-case or common 'larum bell?"—I have printed this as it ought to be. The kingly couch is turned into a watch-case or alarumbell, *i.e.*, is in a continual state of agitation or alarm.—Further on, "seal up" should be "seel up".

HENRY THE FIFTH.

Act 4, sc. 3. "Mark then *abounding* valour," etc.—I think "a bounding" should be two words. The passage may be best explained by transposing the similitude. "Mark then a bounding valour in the English that, being dead, 'kill' in the relapse of mortality"; that is, by their emanations kill the French. Death rebounds like a bullet's grazing, breaking out into a second course of destruction. It is said that a cannon-ball, at some time, although it appears to be spent, if interfered with, will rebound and break out into a second course of mischief, as stated here. In both cases it is *contre-coup*.

Act 4, sc. 7. "That I have *fin'd* these bones of mine for ransom."—I think "fin'd" should be "fix'd". This was the King's proposition before.

HENRY THE EIGHTH.

Act 4, sc. 2. "One that by suggestion *Tied* all the kingdom."—I think "tied" should be "ruled".

RAPE OF LUCRECE.

"*But* when a black-faced cloud," etc. Malone proposed to read "look" for "but". I think the preceding stanza should close with a full-point, and the new stanza commence with "As", the antithesis being "So". There is a stanza of similar construction further on.

"To find a face where all distress is steled."—I have no

doubt this means written as it were by the stylus, the "antique pen" of the Sonnets. The same thought is expressed in Filicaja's noble Sonnet, "infiniti guai, Che in fronte scritti per gran' doglia porte". The "stelled" of the Twenty-fourth Sonnet evidently refers to some kind of picture. It should be remembered that the old name of a painter was zoographer, animal writer. But see *Prometheus Bound*, line 788. The thought seems to have been a favourite with Shakspeare. Further on we have, "Hard misfortune carv'd on it [the face] with tears". Also, "Live engraven on my face". In *Romeo and Juliet*:

"Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen."

Sonnet 25. "The painted warrior famoused for *worth*."—Theobald altered "worth" alternatively to "fight", for the sake of rhyme, and this is the accepted reading; but it is hardly English. I propose "might", which will make the sense perfect.

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